



" NO ROOM IN THE HOTEL "

by
Dorothy Clarke Wilson

A one-act Christmas Play in Flexible Theatre

ODDFELLOWS HALL

Saturday Night, December 16, 1950

79th Production
of the
PLAY TROUPE of PORT WASHINGTON

Presented by special arrangement with
Walter H. Baker Company, Boston

CHARACTERS
(in order of appearance)

MAN	Frans Ullman
WOMAN	Emily Ullman
CLERK	Sylvia Strange
REPORTER	Tom Wolff
TRAVELING MAN	Ed King
SCRUB WOMAN	Marie Dunnells
BELLBOY	Elmer Tangerman
POETESS	Adelaide Crawley
SENATOR	Geoffrey Hazard
SENATOR'S WIFE	Virginia Davis

The scene is THE LOBBY of a SMALL HOTEL in BETHLEHEM, U.S.A. The time is the evening of Sunday, DECEMBER 24, 1950 -- -- THIS CHRISTMAS EVE.

Directed by Elmer Tangerman

Lighting . . Edwin Bostick
Properties . Molly Tangerman
Musical Effects . Donald Raves

The play was suggested by Prof. Kelly Yeaton of Penn State College, who has done a number of flexible theatre productions, including "The Glass Menagerie", playing to full houses for six weeks. He says that the arena idea, like Mr. Addison Sims, comes from Seattle. He'd be the first to agree that, in this instance, it has come a long way -- down.

THE OFFICERS AND MEMBERS OF THE STEERING
COMMITTEE WISH EVERYONE A VERY MERRY
CHRISTMAS AND A HAPPIER NEW YEAR



In case you're interested

Theatre in the round -- arena, if centered; flexible, if not -- is a new dramatic form according to its exponents, drawing from all previous forms, but owing its origin to none. It is fundamentally a lighted carpet around which the audience gathers. There are no artificial three-walled rooms or two-dimensional woods; the audience is inside the room or woods.

The actors do not assume carefully selected positions from which to project their voices and their personalities across the footlights; They merely talk naturally among themselves and there are no footlights. Thus the audience is not being spoken at; it is being spoken with or to -- pick your own preposition.

We've talked of doing an arena show for a couple of years, but this one came upon us suddenly at a time when gales, presents, war, and other factors severely limited available time. We've literally had 2½ rehearsals, the ½ being a dress rehearsal before curtain time this evening. But because there's no curtain anyway, we trust you won't mind. And don't judge arena productions on the basis of our sudden start. We know that light and music are major factors in successful flexible production, and we have'nt a good set-up for either. We have no light controls, and could use many. What's more, one must forget inhibitions and stage rules about masking and turning and the rest, and some of us still have those, although three members of the cast have not previously been on the stage and the director has not directed before (and probably not yet). The furniture is from Crawley's game room the desk banged together from scraps from "Alice." The accents are authentic, except for the bellhop's -- and he insists he is not pulling a Hitchcock, but could find no one else who'd black his face this close to Christmas.